AKIRA

17 ™

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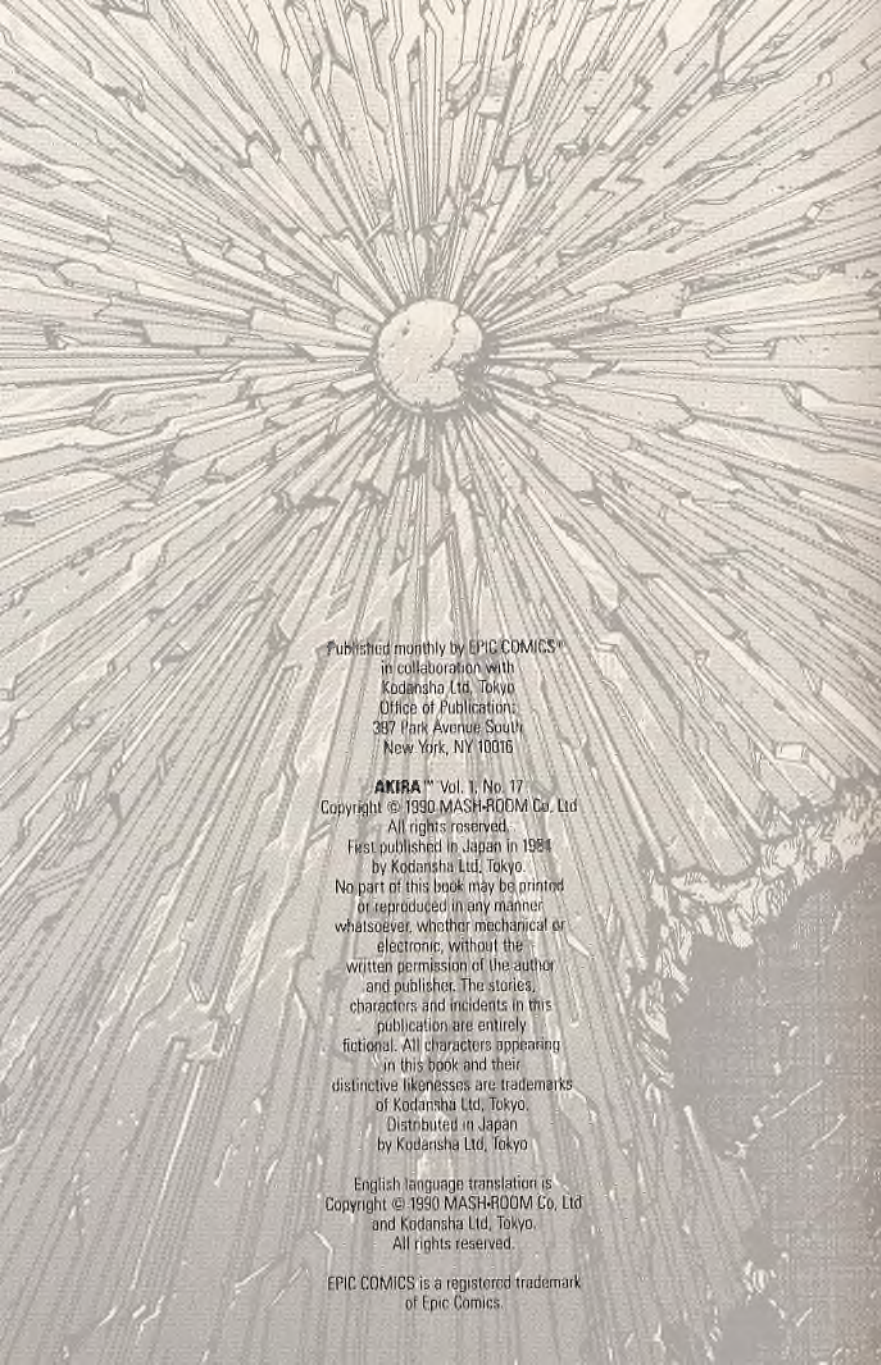
KATSUHIRO OTOMO



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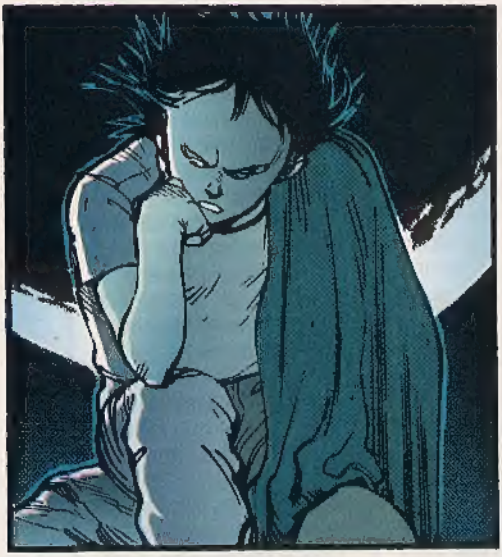


WHAT HAS GONE BEFORE

Twenty-thirty. The world stands poised at the edge of World War IV. An explosion of a thermo-nuclear proportions has been set off in **Neo-Tokyo**. The world, particularly the super powers, wonder what has happened. In **Neo-Tokyo** in a section known as the "old city," a band of teenaged delinquents led by **Kaneda** encountered **Number 26**, a child named **Takashi** who used extraordinary telekinetic abilities to injure **Tetsuo**, one of **Kaneda**'s close friends.

As a result **Kaneda** and **Tetsuo** become entangled in a power struggle between a mysterious military and scientific organization led by a man known only as the **Colonel** and an underground resistance group bent on putting a stop to the Colonel's activities.

Among the resistance, **Kaneda** meets **Kay**—a girl he alternately maddens and tries to seduce—and Kay's "brother", **Ryu**. Other important resistance members include Ryu's superior, the opposition party leader **Nezu**, and a powerful religious leader with strong precognitive gifts, **Lady Miyako**.

The **Colonel** has a number of children like **Number 26** under his control. Each child possesses a distinct set of psychic talents and is identified by a number marked on the hand. At one time, **Lady Miyako** was Number 19 in this series. Number 28 is **Akira**, so

Akira

Tetsuo

Kaneda

Lady Miyako

powerful that since the war he has been suspended in cryogenic sleep.

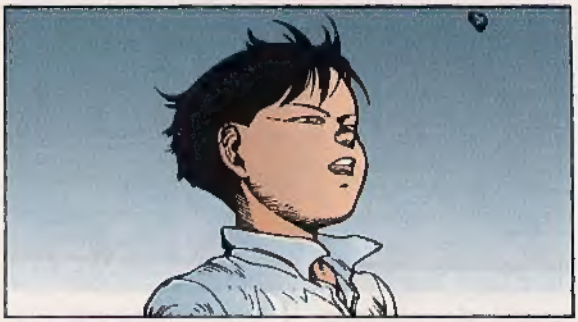
The Colonel's staff conducts experiments which awaken tremendous telepathic potential in **Tetsuo**, who is redubbed **Number 41**. Able to shrug off the most serious injuries, **Tetsuo** goes on a killing spree, murdering one of Kaneda's friends and even attacking **Kaneda**. Then, followed by **Kay** and **Kaneda**, **Tetsuo** sets out in search of **Akira**, whose powers he fears may rival his own.

Tetsuo repels soldiers armed with the most sophisticated weaponry. The scientists monitoring Akira's cryogenic sleep realize that even in hibernation, Akira's power is responding to Tetsuo's psychic energy. When **Tetsuo** reaches Akira's resting place, the cryogenic chamber cracks from within and **Akira**—dazed and docile following his long sleep—emerges.

Terrified of what may occur, the **Colonel** summons the powerful SOL military satellite and orders that its laser cannon be fired at **Tetsuo** and **Akira**. The two are separated by the blasts. **Akira** is saved by **Kay** and **Kaneda**, but **Tetsuo** is less fortunate. The laser strikes his left arm.

Neo-Tokyo is placed in a state of military emergency following the disaster. "Caretaker robots" patrol the streets, dealing harshly with looters and restoring order. Discredited and made a scapegoat following the disaster, the **Colonel**—who suuccessfully conceals the truth about what has occurred despite leaks to the media—decides to

The Colonel **Kay** **Chiyoko** **Masaru**



use the emergency as an excuse to hunt down and destroy his enemies. With the aid of his inner circle, the **Colonel** stages a successful coup d'etat.

Nezu, planning to exploit **Akira** for his own purposes, kidnaps the child and orders his staff to kill **Kaneda**, **Kay**, and **Chiyoko**, who nevertheless manage to escape and free **Akira**. He is, however, stolen from them again, this time by **Sakaki**, **Miki**, and **Mozu**—young psychics trained by **Lady Miyako**, who now knows that **Nezu** has betrayed her. The **Colonel**, with his troops and his psychic children, is also frantically trying to find **Akira** before he fully awakens. On the Colonel's orders, **Takashi** kills **Mozu** during a psychic showdown. **Nezu** corners **Sakaki** and **Akira**, but before he can do them any harm, **Miki** sacrifices her life, enabling the pair to escape. **Sakaki** hides **Akira** in a dumpster. There he is found by **Ryu**—one of the few people who doesn't recognize the child. **Ryu** and **Akira** encounter **Nezu**, who blurts out the boy's name. **Ryu** realizes that his former master is a traitor. When **Nezu** tries to kill them, **Ryu** guns him down and leaves him for dead.

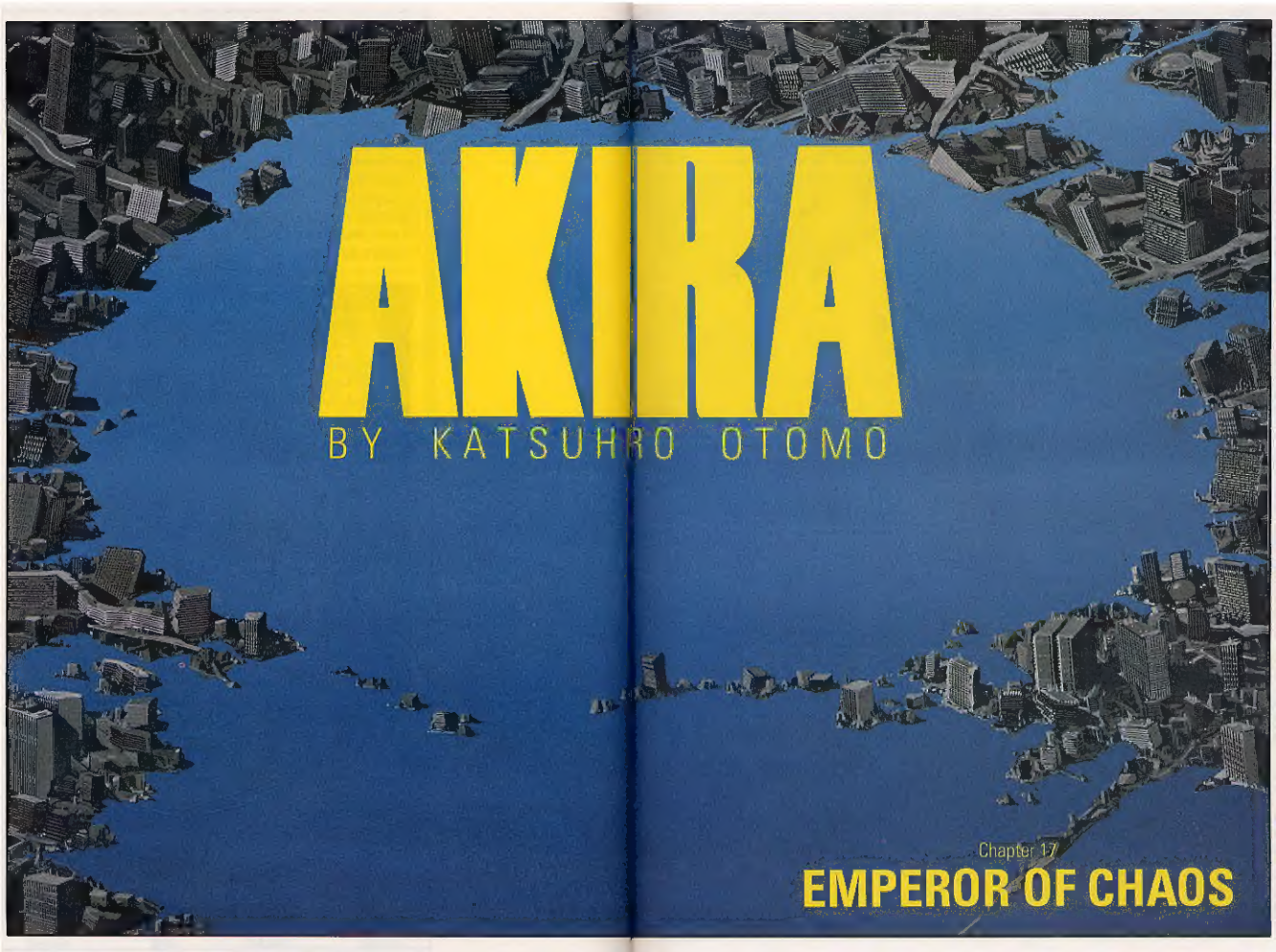
As **Sakaki** and **Ryu** fight for control of **Akira**, they are suddenly joined by **Kaneda**, **Kay** and **Chiyoko**. Then all six of them are surrounded by the Colonel's troops. **Sakaki** makes a last ditch effort to escape and is killed, her spirit embraced by **Lady Miyako** as she dies. **Takashi** fondly greets **Akira**

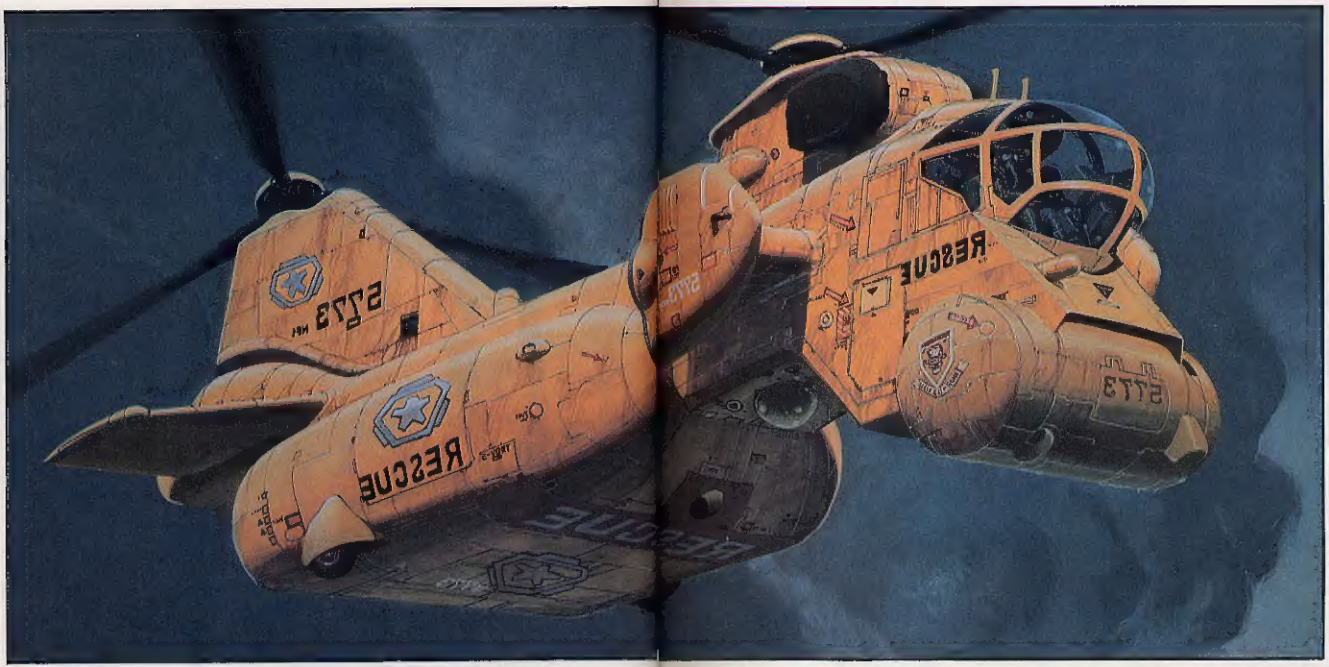
Kiyoko **Ryu** **Takashi** **Sakaki**

and reintroduces him to their fellow psychics **Kiyoko** and **Masaru**. Then **Nezu**, dying and determined on revenge, arrives and tries to kill **Akira**, killing **Takashi** instead.

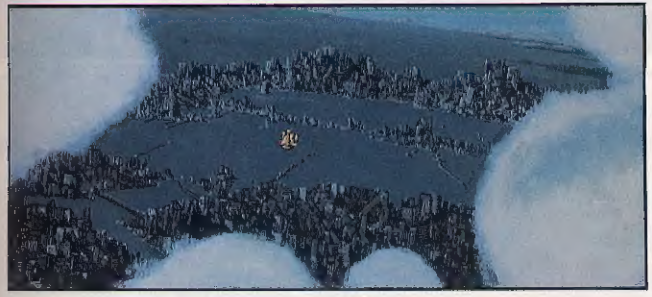
The trauma of Takashi's death galvanizes **Akira**, who fully awakens and unleashes a light blast powerful enough to devastate the entire city. Acting quickly, **Masaru** and **Kiyoko** sweep most of the people in the area upward, into the shelter of a skyscraper. The entire resistance group is separated, and **Kaneda** is last seen vanishing towards the sky. In the wake of the disaster, **Lady Miyako** opens her temple and offers shelter and comfort to those in need.

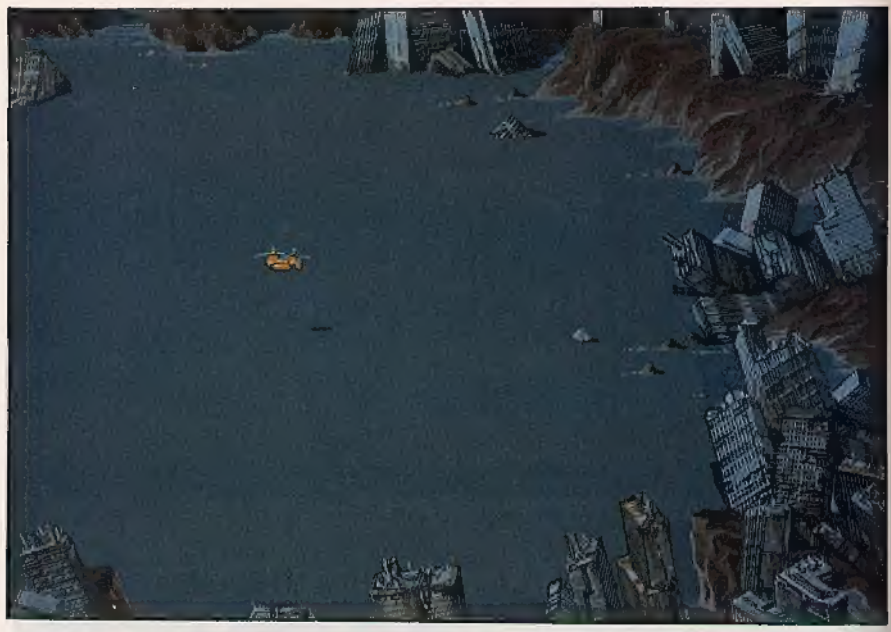
Afterwards, as **Akira** sits alone, telekinetically playing with bits of rubble, **Tetsuo** finally reappears.

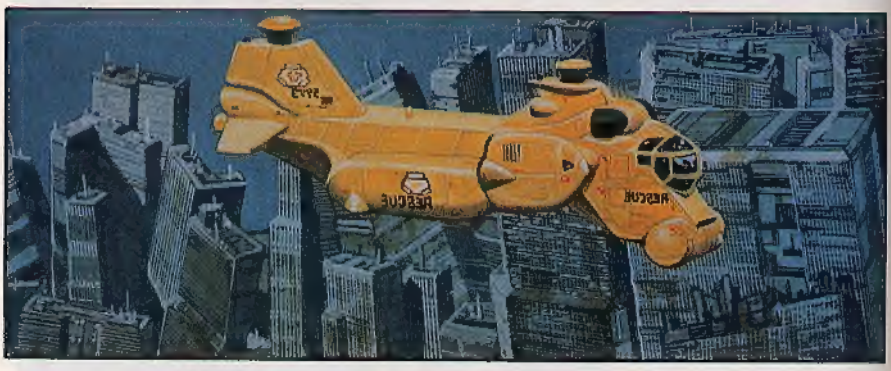

AKIRA
BY KATSUHRO OTOMO
Chapter 17
EMPEROR OF CHAOS


RESCUE
5773

WE'RE JUST ABOUT THERE ... I CAN ALMOST MAKE OUT--



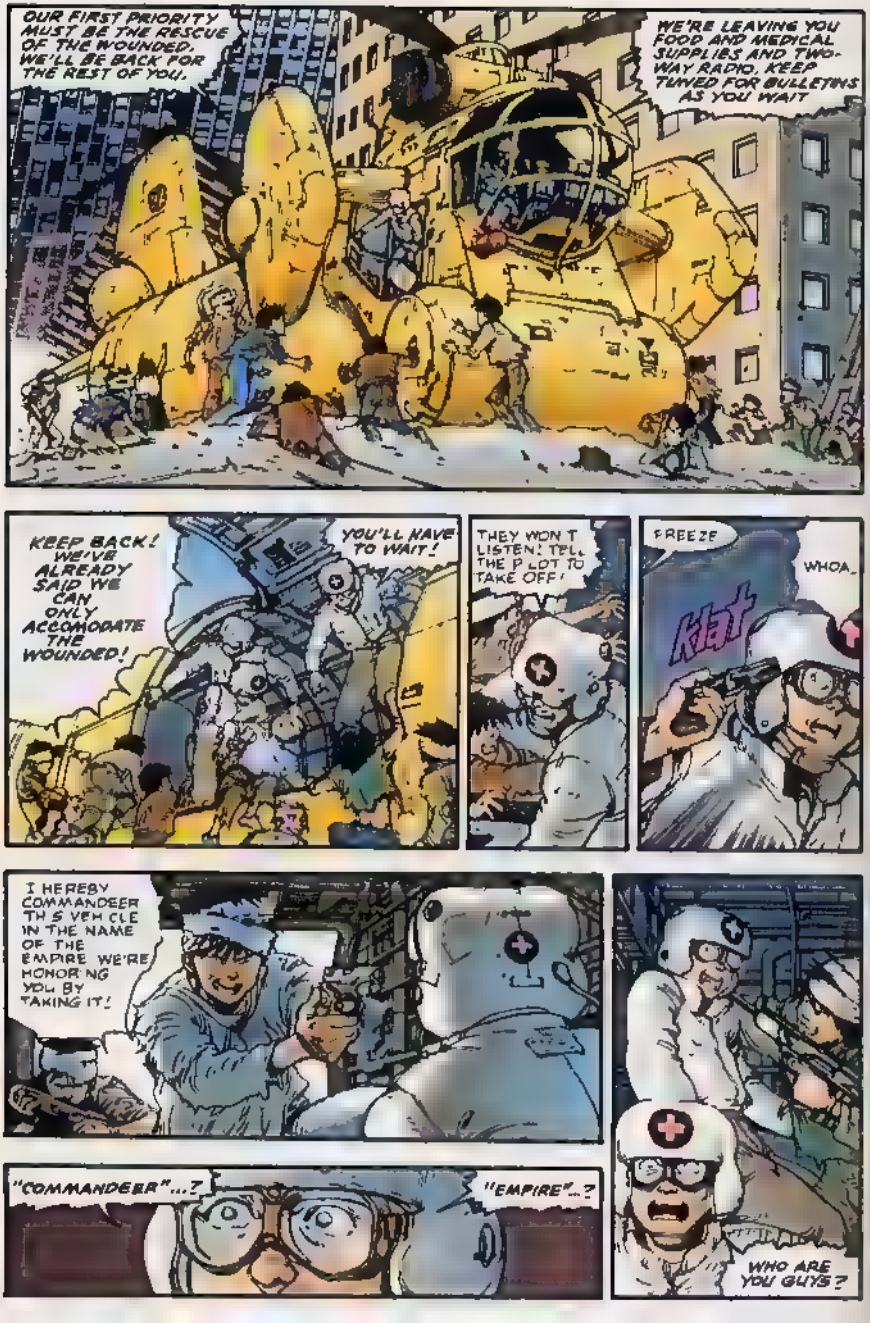



RESCUE
RESCUE

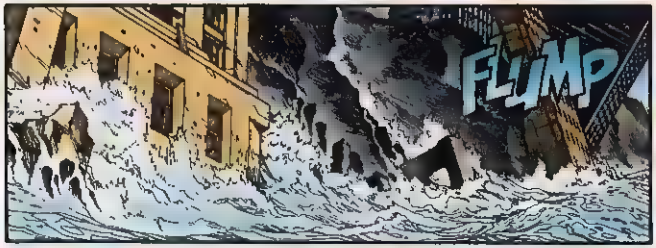
NEO-TOKYO IS RIGHT BELOW US. WE'RE LOOKING FOR A SPOT TO DROP OFF THE EMERGENCY SUPPLIES.

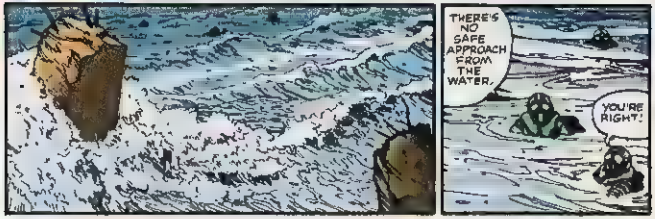
LOOK OVER THERE! SURVIVORS!

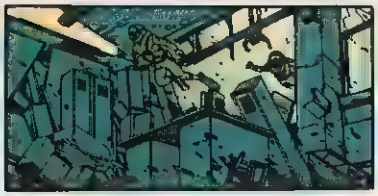
THEY RE S GNALLING US WHAT'LL WE DO?
I THINK I SEE A PLACE WE CAN LAND.
THIS S RESCUE-5773. WE ARE ATTEMPTING AN AIR...FT RESCUE OF SOME SURVIVORS.

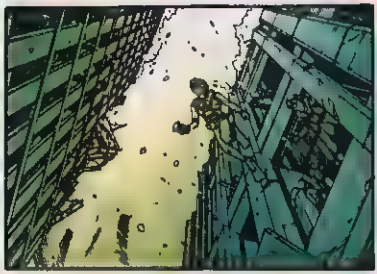

OUR FIRST PRIORITY MUST BE THE RESCUE OF THE WOUNDED. WE'LL BE BACK FOR THE REST OF YOU.
WE'RE LEAVING YOU FOOD AND MEDICAL SUPPLIES AND TWO-WAY RADIO. KEEP TUNED FOR BULLETINS AS YOU WAIT
KEEP BACK! WE'VE ALREADY SAID WE CAN ONLY ACCOMODATE THE WOUNDED!
YOU'LL HAVE TO WAIT!
THEY WON'T LISTEN! TELL THE PILOT TO TAKE OFF!
FREEZE
WHOA_
Kat
I HEREBY COMMANDEER THIS VEHICLE IN THE NAME OF THE EMPIRE WE'RE HONORING YOU BY TAKING IT!
"COMMANDEER"...?
"EMPIRE"...?
WHO ARE YOU GUYS?

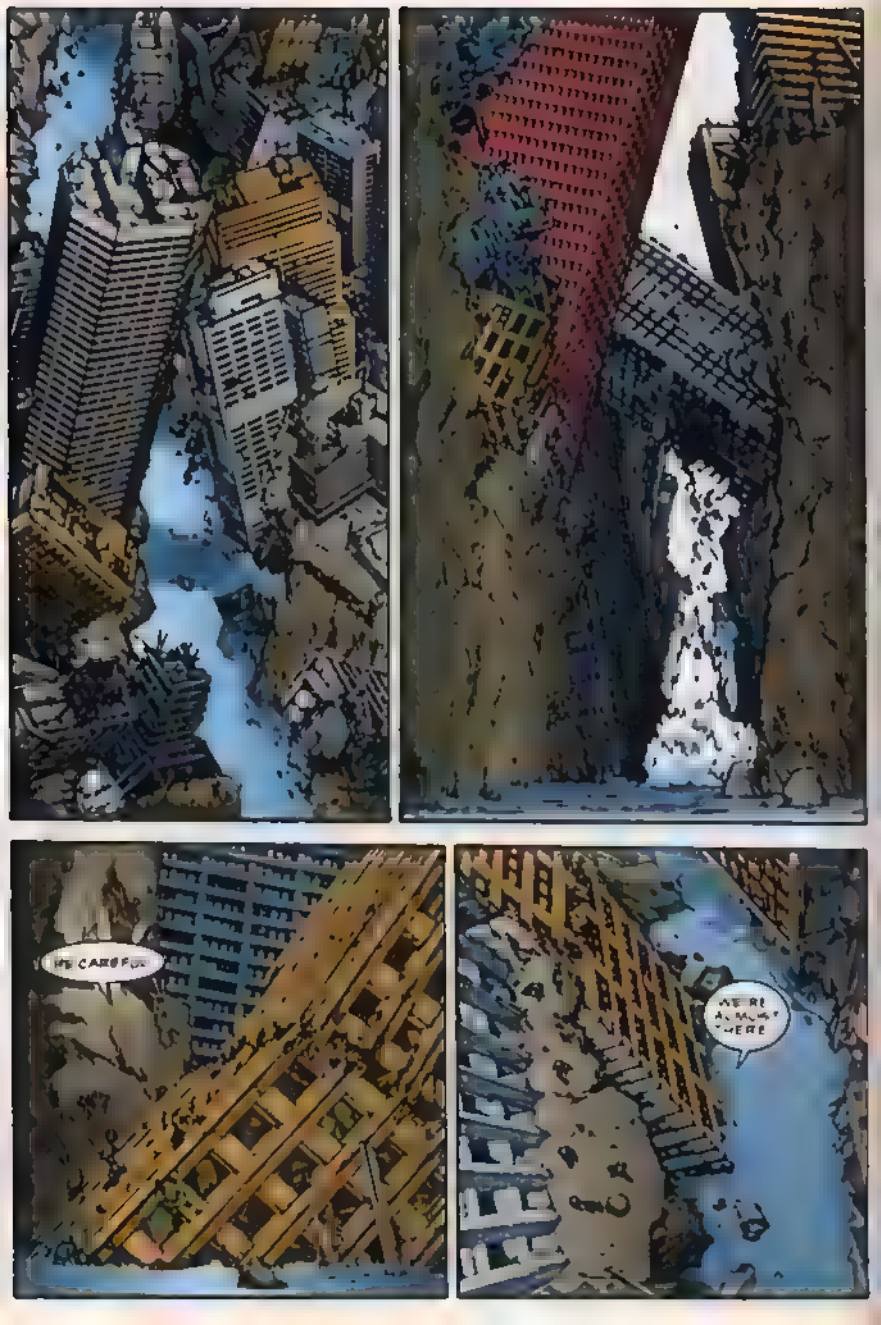
BLUT
SSSHHH
LONG LIVE THE GREAT TOKYO EMPIRE
大東京
"GREAT TOKYO EMPIRE"?
HAVEN'T HEARD OF IT, HUNH?
THAT'S BECAUSE IT'S ONLY JUST BEEN ESTABLISHED
YOU'RE A BUNCH OF LOONEYS
KRUCH
YIPE!
DISMANTLE IT, FAST!
SAVE THE BATTERY PACKS!
YOU ARE NOW PRISONERS OF THE EMPIRE. YOUR FATE IS IN THE HANDS OF THE GREAT LORD AKIRA.


FLUMP


THERE'S NO SAFE APPROACH FROM THE WATER.
YOU'RE RIGHT.






BE CAREFUL
WE'RE ALMOST THERE

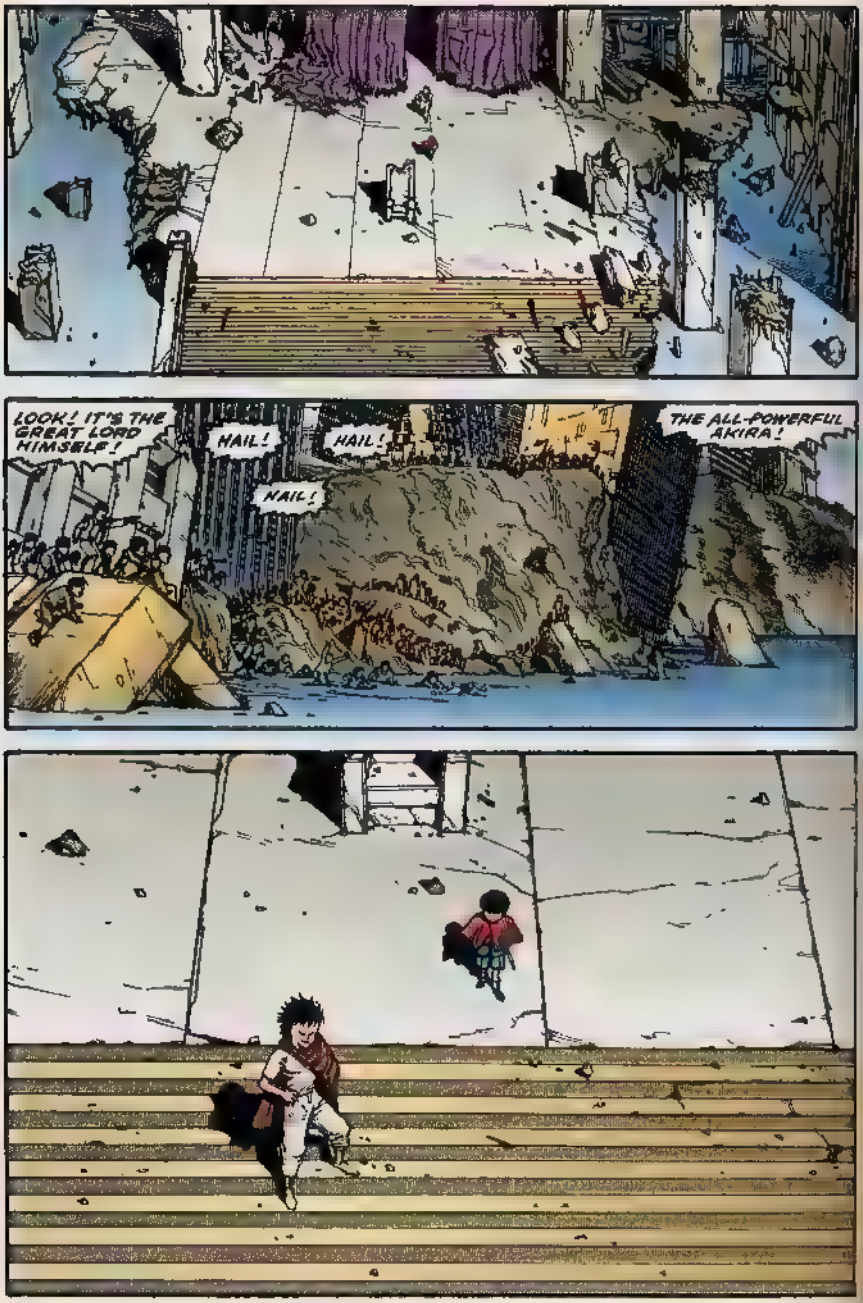
HMM..
TAKE COVER!
DOWN THE VALLEY, VALLEY SO LOW..
Klat
HUNH?
HEY! WHAT'RE YOU--?
LURK
RIGHT. LET'S MOVE!
ZZP
SPLASH

HERE'S WHERE WE DIVIDE INTO PAIRS.
NO CONTACT UNDER ANY CIRCUMSTANCES BETWEEN THE VARIOUS TEAMS.
IF ANY OF US SEE EACH OTHER IN THE FUTURE, WE ACT AS STRANGERS. IF YOUR BUDDY DIES, CARRY ON ALONE. THE MISSION IS ALL THAT MATTERS.
RELAY AS MUCH INFORMATION AS POSSIBLE ABOUT AKIRA TO HEADQUARTERS, THEN CLEAR OUT.
30
EH?
BHOOOM

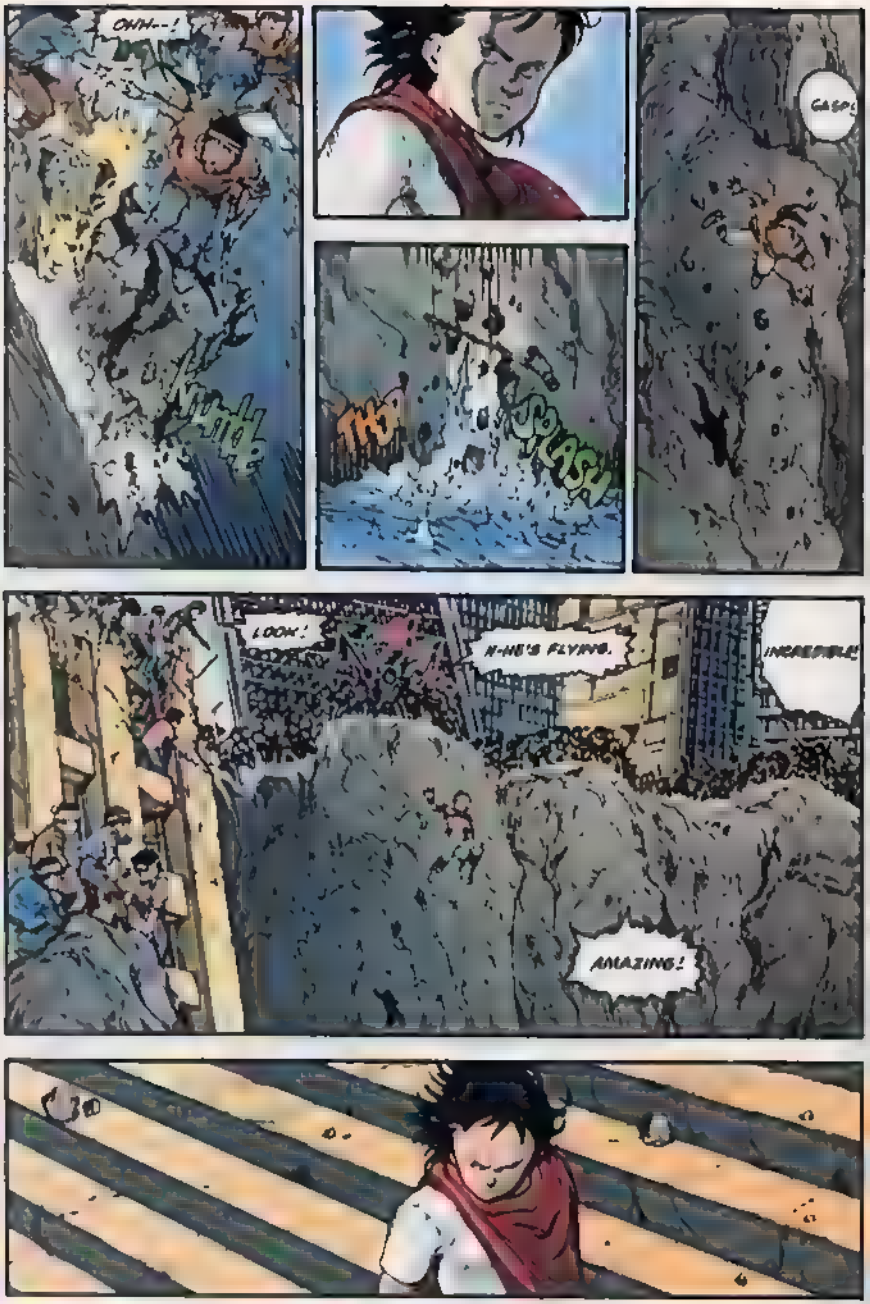
HERE IT COMES!
AAUGH!
UMPH!
BHOOM
REEEK
BHOOOM
OOOOM

ATTACK!
ZZZT
KLAT
TAKE THAT!
KIT
TATATAT
RETREAT!
KIT
YIPE!
FWOOMP
AUGH!
THAT WAS ONE OF THE ARMY'S CARETAKER ROBOTS
ORDINARY RIOTERS SHOULD NEVER HAVE BEEN ABLE TO TAKE IT THIS WAS AN ORGANIZED ATTACK

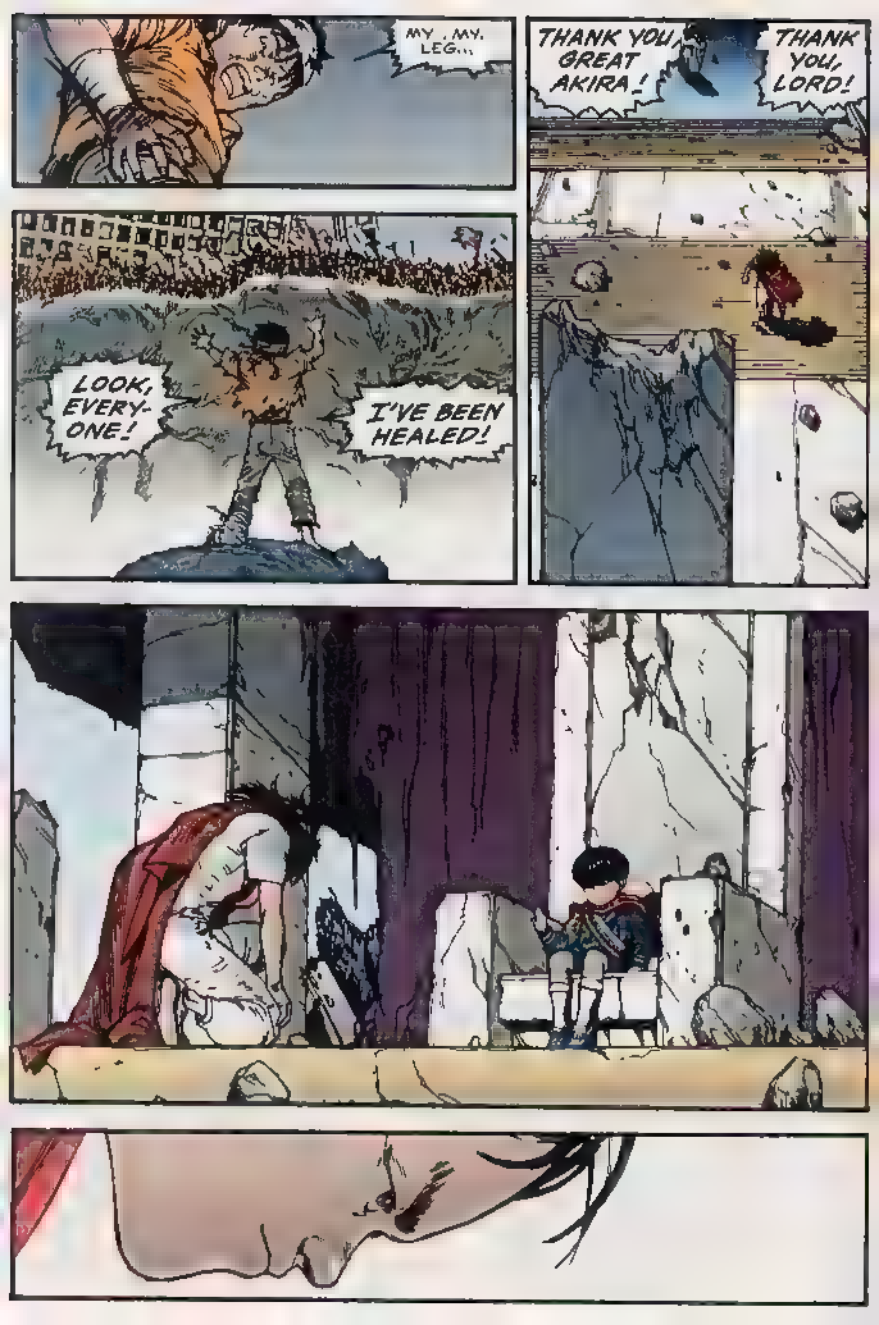
BHOOM
HEY.
ZZZT
BHOOM
BHOOM
IT AIN'T DEAD YET!
IT'S TRYING TO ESCAPE!
WOW! TRASH IT!
GET IT!
BHOOM
YAY!
HOORAY!
KILL!
YAY!
HOORAY
YAY


LOOK! IT'S THE GREAT LORD HIMSELF!
HAIL!
HAIL!
HAIL!
THE ALL-POWERFUL AKIRA!

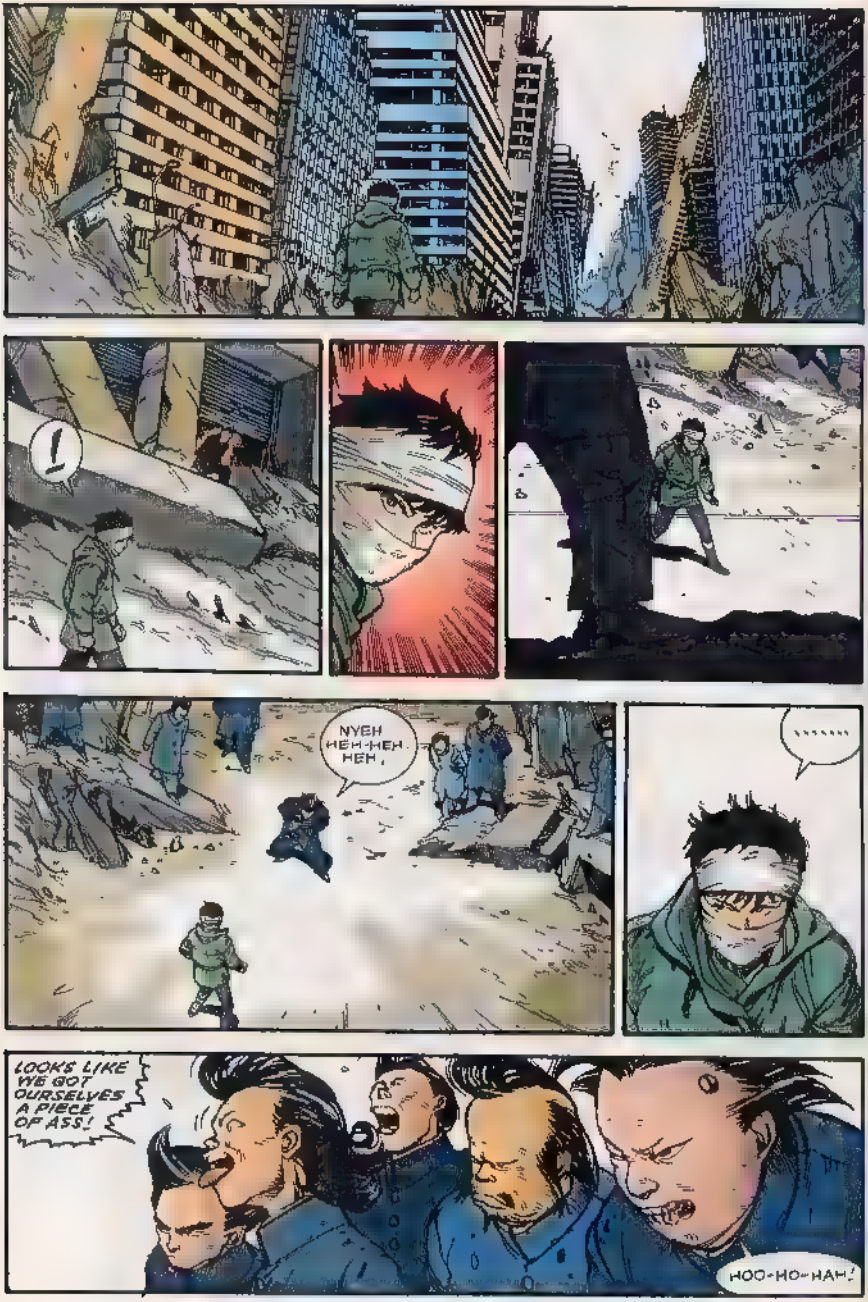
GREAT MASTER, HEAR MY PRAYERS!
MIGHTY LORD!
LORD AKIRA!


OHH--!
THD
SPLASH
GASP!
LOOK!
H-HE'S FLYING.
INCREDIBLE!
AMAZING!

O-OH...


MY, MY, LEG...
THANK YOU, GREAT AKIRA!
THANK YOU, LORD!
LOOK, EVERY-ONE!
I'VE BEEN HEALED!

OOH!
AGH..
LORD AKIRA!
HEAL US, LORD! HEAL US!
LORD AKIRAAA!


!
NYEH HEH-HEH HEH.
.....
LOOKS LIKE WE GOT OURSELVES A PIECE OF ASS!
HOO-HO-HAH!

TOK-TOK-TOK-TOK
HEY, SWEET TH NG!
GOT SOMETHING HERE FOR YOU!
!
NO, YOU DON'T!
LKE IT?
OH.
BEEN SAV NG IT UP FOR A LO-OOO-ONG TIME
LOOK!
VU-UCH
WOULDN'T YOU HATE TO SEE THIS GO TO WASTE?
WOULDN'T IT JUST BE A CRIME?
NOW WHY DON'T YOU SHOW US WHAT YOU GOT?
HM?

THIS WAY'S OFF LIMITS.
'GET LOST!
HEY! ARE YOU DEAF?
SWOOP
HUH?
SO, YOU WANNA FIGHT?
WELL, YOU'RE OUTTA YOUR LEAGUE, YOU STINKING OX!
...
ME AN' THE BOYS'LL CUT YOU TO PIECES!
SSW
OOP
SO WHY DON'T YOU LEAVE WHILE YOU STILL...
SPLOP

WE'LL KILL YOU!
!
DIE!!
GOOSH
YAAAA!!

THOP
BLOP
SLURP
AI
SSK
YAK
BONK
GUKE
LUKE
HAH
OO..
CHIYOKO!

BOOM
THAT'S ENOUGH!
YOU MESSED WITH US, AN NOW YOU'RE GONNA PAY!
DIE!
POP
AHA --WHATHEFUK?!
MISFIRE
DIDN'T ANYONE EVER TELL YOU TO KEEP YOUR POWDER DRY?
SHIT SHIT
KIF

BOOM
WH-WH-WH-WHA--
--WHAT IS THAT THING?!
KLAK
KLIK
BOOM
EEK!
RUN!

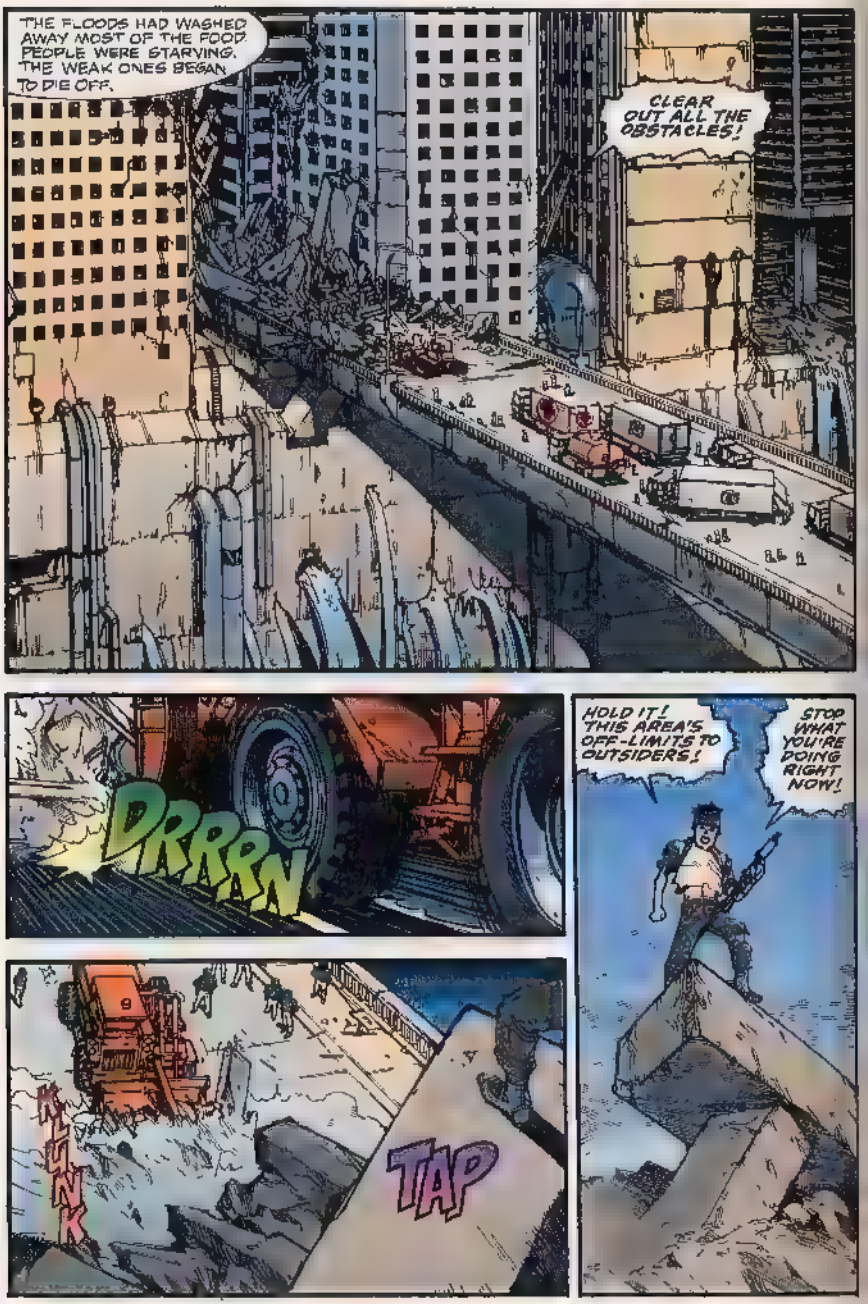
BOOOM
YOU ALL R GHT KAY?
I M KIND OF S CK TO MY STOMACK
I VE SEEN SOME PRETTY WEIRD STUFF

WELCOME, EVERY-ONE, WELCOME! COME RIGHT IN!
WE COULD USE A BREAK,
GOT ANY BEER?
TUP
ONLY ROTGUT YOU DON'T DRINK 'TIL YOU'VE PAID.

HOW MUCH
PAPER? HEY, GET WITH THE PROGRAM.
SAY WHAT?
I NEED SOMETHING WITH SOME REAL VALUE...
SOLAR CELLS ARE GOOD, TOO. OR ANTIBIOTICS TOBACCO, SHOES...
SUBSTANTIAL ITEMS, LIKE THESE.
HOW ABOUT.
...TH S?
GOOD DEAL. YOU... EVEN GET SOME CHANGE FOR IT.
KEEP THE CHANGE. WHAT CAN YOU TELL ME ABOUT TH S NEIGHBORHOOD?
MY FRIEND AND I ARE A LITTLE BEH ND THE TIMES. WE ONLY CAME OUT OF THE EMERGENCY SHELTER YESTERDAY

YEAH, GO ?
WHAT IS THING CALLED THE GREAT TOKYO EMPIRE.? I GET THE FEE-ING IT'S NOT JUST SOME JOKE.
ARE YOU TALKING ABOUT THAT GROUP IN THE WEST-- THE PEOPLE WHO WORSHIP THAT AKIRA KID ?
SOUNDS TO ME LIKE SOME KIND OF MESS.AH THEY SAY ME CAN PERFORM ACTUAL M RACLES
I GUESS THE WHOLE THING'S A NEW CULT
AKIRA...?
PEOPLE SAY HE'S GOT AN OLDER KID W TH HIM - H GH FOREHEAD, B'G HA R
CALLED TETSURO, OR TETSUO SOMETH NG LIKE THAT THEY RE OUT TO BU LD A PERFECT WORLD

FIRST I BEGAN HEARING OF THEM WAS A COUPLE OF DAYS AFTER THE WATER RECEDED FROM THE CITY
THEY SAY THEY'RE STARTING A NATION FOR THE PEOPLE... AND THEY'LL DO IT THEIR WAY.
FOR THE PEOPLE"
FUNNY, EH?
YEAH I STILL REMEMBER
WORD WAS GOING 'ROUND AMONG THE SURVIVORS ABOUT AN AIRLIFT OF RELIEF GOODS.
EVERYONE WHO COULD STILL WALK HEADED FOR THE SEVENTH DISTRICT BRIDGE -- THE ONLY ONE LEFT STANDING
YOU CAN'T GIVE UP
LET HIM GO HE'S DEAD
AGH!


THE FLOODS HAD WASHED AWAY MOST OF THE FOOD. PEOPLE WERE STARVING. THE WEAK ONES BEGAN TO DIE OFF.
CLEAR OUT ALL THE OBSTACLES!
DRRRN
HOLD IT! THIS AREA'S OFF-LIMITS TO OUTSIDERS!
STOP WHAT YOU'RE DOING RIGHT NOW!
KLUNK
TAP

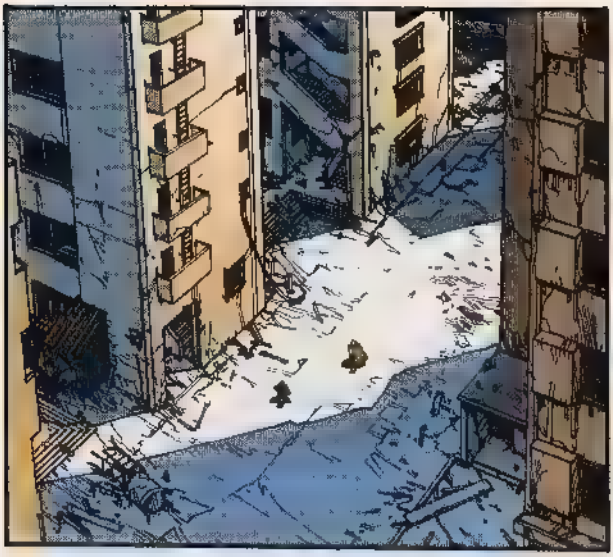
WE'VE GOT EMERGENCY SUPPLIES.
I DON'T GIVE A SHIT! YOU'RE NOT WELCOME ON OUR SOIL!
YOUR SOIL?
THIS IS THE BORDER OF THE GREAT TOKYO EMPIRE WE ESTABLISHED IN THE NAME OF OUR LORD AKIRA!
LORD AKIRA?
HE'S SOME KID WHO JUST WOKE UP FROM A LONG SLEEP AND NOW HE WANTS TO CURE US
SCRAPE
OF OUR SAVAGE WARLIKE WAYS THAT'S WHAT THEY SAY ANYWAY ME I'M JUST GLAD TO BE ALIVE

OUR NATION IS STILL VERY YOUNG AND POOR..
...SO WE'LL BE PLEASED TO ACCEPT YOUR DONATION OF FOOD AND MEDICAL SUPPLIES.
WITHOUT LEADERS, THEY'RE JUST MORE BODIES TO SWELL THE STRUGGLING MASSES.
WHAT ABOUT THE POLICE AND THE ARMY?
WHAT ABOUT THEM? THEY'RE RIGHT BEH ND YO.
!
....
WEL-COME! COME RIGHT N.
MOVE T.
WATCH OUT!

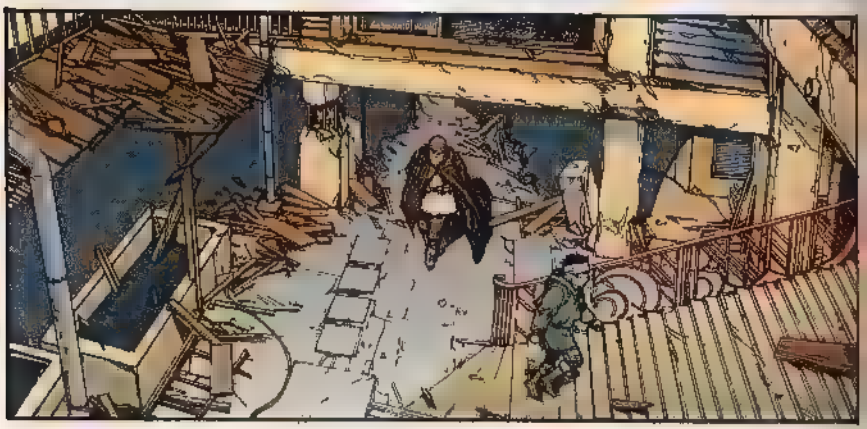
tak
tak
OOONG

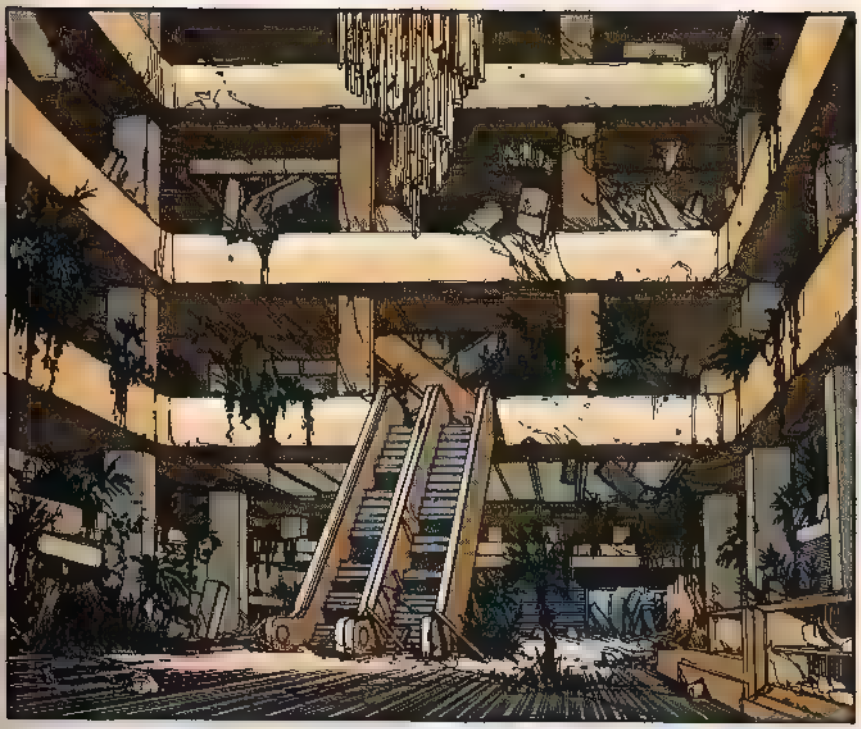
OHH...
OH...
COLONEL!
!

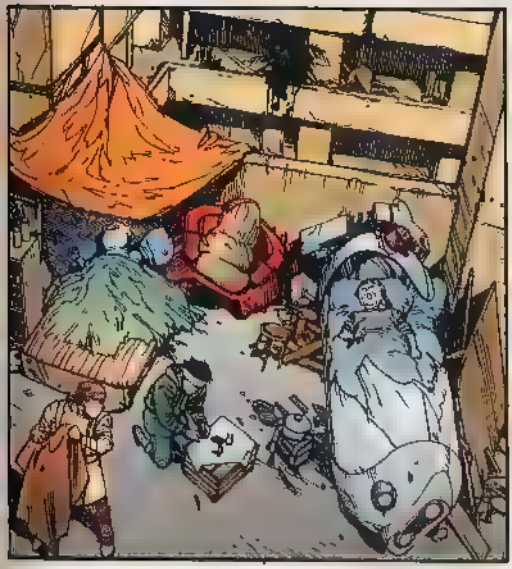
SSHHK!
PLEASE! TAKE ME WITH YOU!
C COLONEL...
IT'S TOO LATE I CAN'T HELP YOU.
COLONEL...

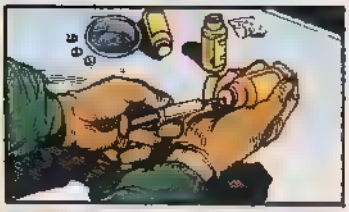


HOW'RE WE DOING?
SO FAR, SO GOOD, NO ONE'S TAILING US



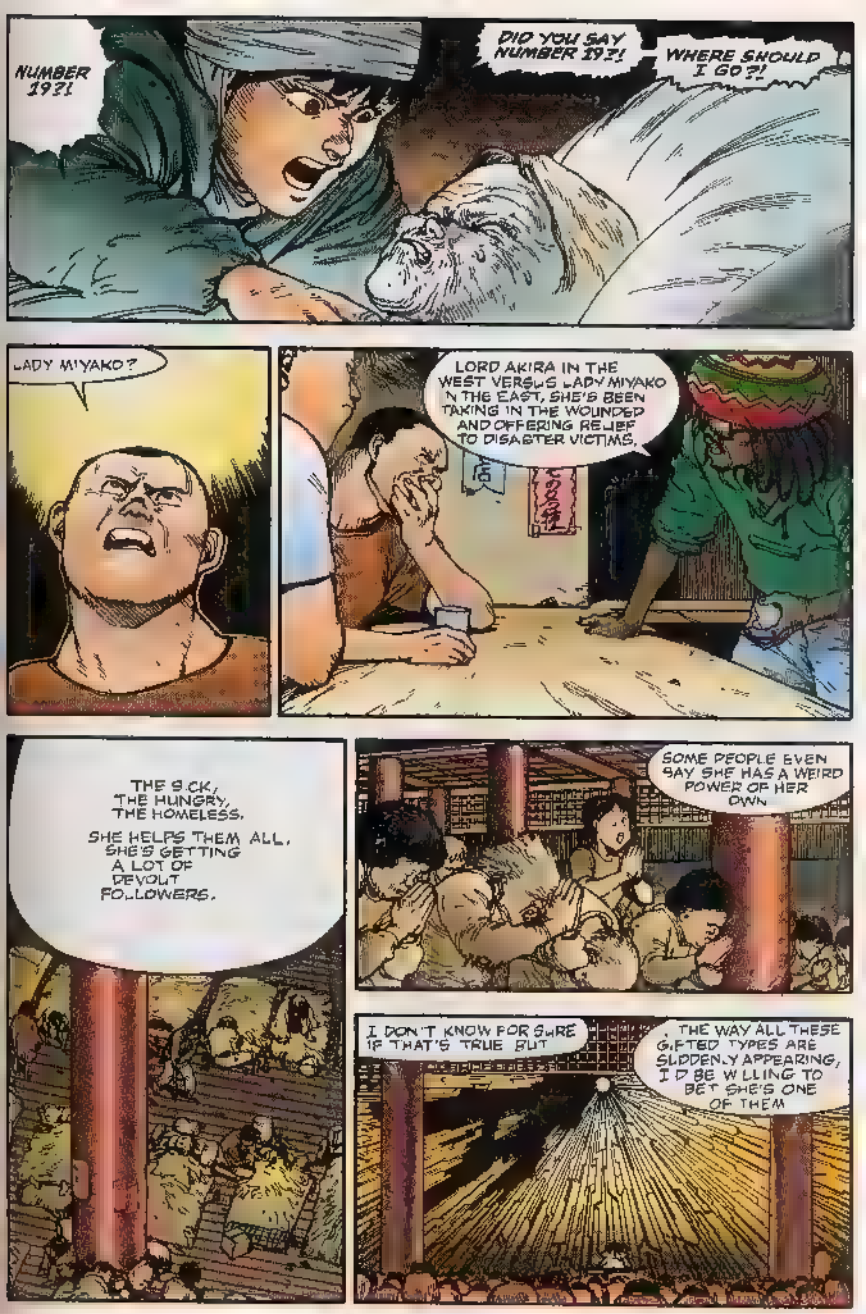






I HOPE THIS DOES THE TRICK.

ALL RIGHT?
GASP!
GASP!
NOW IT'S YOUR TURN HOLD OUT YOUR ARM.
¡OOUGHN!¿
THIS IS ALL I COULD FIND
AT LEAST GIVE IT A TRY.
..AH.
WHAT?! WHAT ARE YOU TRYING TO TELL ME?
NUMBER 19... YOU MUST GO SEE ..


NUMBER 19?!
DID YOU SAY NUMBER 19?!
WHERE SHOULD I GO?!
LADY MIYAKO?
LORD AKIRA IN THE WEST VERSUS LADY MIYAKO IN THE EAST, SHE'S BEEN TAKING IN THE WOUNDED AND OFFERING RELIEF TO DISASTER VICTIMS.
THE SICK, THE HUNGRY, THE HOMELESS.
SHE HELPS THEM ALL. SHE'S GETTING A LOT OF DEVOUT FOLLOWERS.
SOME PEOPLE EVEN SAY SHE HAS A WEIRD POWER OF HER OWN
I DON'T KNOW FOR SURE IF THAT'S TRUE BUT
THE WAY ALL THESE GIFTED TYPES ARE SUDDENLY APPEARING, I'D BE WILLING TO BET SHE'S ONE OF THEM

.....
SO YOU ARE TO BE THE.
HEH.

MASTER TETSUO.
...THEY'RE HERE.
LINE UP.
GIVE IT TO THEM
YES, SIR

EVERY BODY TAKE ONE
WHY?
WHAT'S IN IT?
YOU THREE WERE SELECTED FROM AMONG MANY VOLUNTEERS TO BE MASTER TETSUO'S BODYGUARDS YOU SHOULD BE HONORED
NEVER MIND! IF YOU DON'T WANT TO TRY MY PILLS, DON'T!
HEY.
HOW'D YOU GET OVER HERE SO FAST?
LORD AKIRA VALUES COURAGE AND LOYALTY OVER EVERYTHING ELSE!

THE PILLS ARE NOTHING!
SOMETHING TO WAKE YOU UP A LITTLE... BRING OUT YOUR HIDDEN SIDE..
HUHH?
Tok
WOW!
NOTH NG TO T
THEY'RE JUST LIKE CANDY!

WHAT'S WRONG WITH YOU ? SWALLOW THEM! NOW!
POP
:GLLP:
NOW, SIT ON THE GROUND WHILE WE TRY A .ITTLE EXPERIMENT
AN EXPERI- MENT ?
HERE ?
JUST A . TTLE EXPERI- MENT WHILE WE WA T FOR THE DRUGS TO TAKE EF FECT.

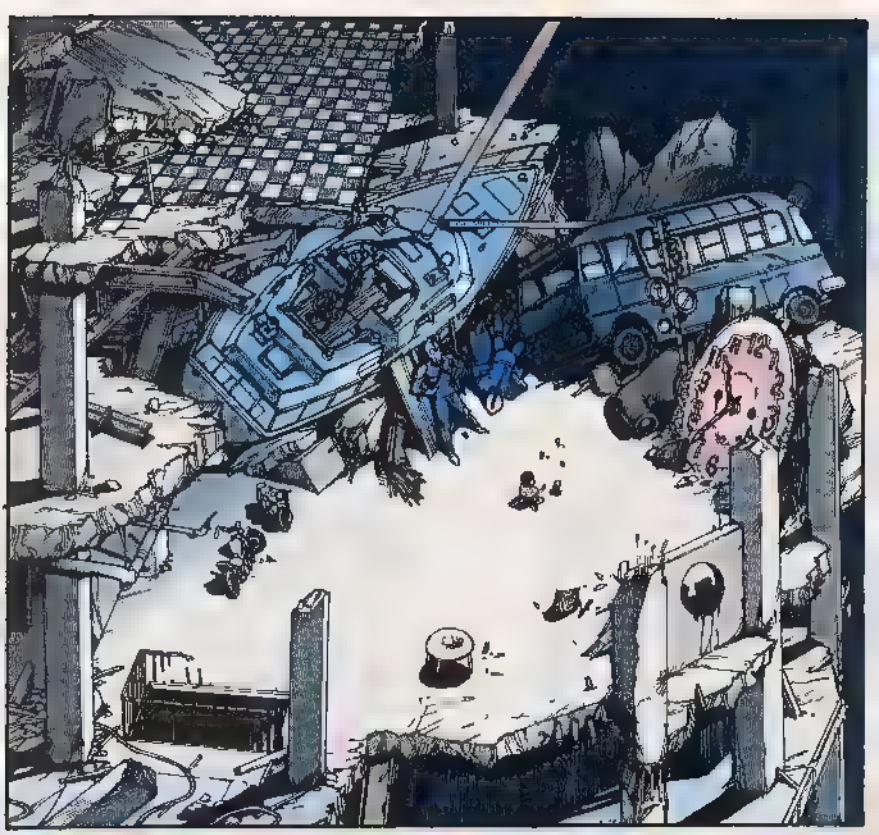
nmm
OH! A...AGAIN!
A LITTLE TOO BIG
krak
AH! THAT'S BETTER!
NOW, YOU TRY IT
TOGETHER OR ALONE I DON'T CARE WHICH
plft

TAP INTO YOUR DEEPEST RESOURCES. SUMMON AND CHANNEL ALL THE POWERS OF YOUR MIND.
MMMMM
HMMMM
THERE'S NO WAY TO DO THAT WITHOUT TOUCHING IT.
HMMM!
I MEAN, SURE, I'VE BENT A SPOON OR TWO IN MY TIME, B--
BUT
THUD
...OOK...
THUD

HEY! WHAT'S WRONG?
THOP
FORGET HIM! CONCENTRATE!
THE PILLS YOU TOOK...
...GREATLY ENHANCE YOUR MENTAL ABILITIES.
BUT, UNLESS YOU CAN PROPERLY CHANNEL THE R STRENGTH.
LUB DUB
LUBDUB
YOU L.. GO THE WAY YOUR FRIEND DID.
.....
LUB
HEL...
DUB

HELP MEEE!
OHH!
AAIEE!
dop
KILT
HOW ARE THEY? EITHER ONE ALIVE?
THIS ONE'S DEAD, BUT..

THIS GUY WITH THE GLASSES IS STILL BREATHING.
GUESS HE WAS THE ONLY ONE WHO LEVITATED THE STONE EH?
IF HE ISN'T A TOTAL VEG WHEN HE WAKES UP
GIVE HIM THE DRUGS ON A REGULAR BASIS AND TRAIN HIM
HE MIGHT COME IN HANDY
YES SIR
SSh
tak
tak



PUFF
PUFF

TAK
TAK

NEXT ISSUE: **AMID THE RUINS**

THE MAKING OF AKIRA THE EPIC COMIC PART IV—WORKING ON AKIRA AT EPIC

Over the past few months, we've examined the art, coloring, and scripting of the Epic version of **Akira.** These three elements are combined by the staff at the Epic editorial offices to form each issue of **Akira.** In our fourth and final article on **The Making of Akira,** we will explain the role of editorial, as well as the duties of the staff involved.

Editor Margaret Clark and Assistant Editor Marie Javins are in charge of producing **Akira** for Epic. They traffic the various elements, create mechanical representations of the final product, make necessary script or art corrections, and design covers and text pages.

The most apparent role of editorial is in trafficking. Tokyo's Kodansha Ltd sends the original "mirror" proofs, as well as the script translation, to Epic. Epic in turn sends the script to Jo Duffy, who then "westernizes" the script and returns the new version to Epic. The editors then send the script to Kodansha for approval. Upon approval, the script is sent to Michael Higgins,

Photos by Jun Ilaz

Assistant Editor Marie Javins searching for cover images for **Akira #20**

Graphic artist Steve Alexandrov pasting the word balloons onto mirror proofs of Katsuhiro Otomo's artwork

who letters the word balloons and returns the lettering to Epic. The "mirror" proofs and the lettering is given to the Marvel "Bullpen", where graphic artists diligently paste the words down onto the art, and return the proofs to Margaret Clark. She carefully checks the pasted-up proofs, and makes necessary corrections.

The Epic intern then photocopies the proofs, and copies are again mailed to Kodansha for approval. Ms. Yuka Ando sends her comments, and the proofs are put back into the Bullpen for the necessary corrections.

Simultaneously, Margaret Clark and Marie Javins work on other aspects of the book. They choose scenes from each issue for the cover and back cover, as well as the frontispiece and text pages, and have photostats made of the chosen scenes. The artwork is then sent to Steve Oliff and Olyoptics for coloring, while the stats are pasted down onto mechanicals and marked that they are "For Position Only." This indicates to the printer that the mechanicals are only a representation, and the actual art is to be shot separately from the cover. The Epic staff also chooses the colors for the cover. Clark says that she attempts to choose colors that look attractive when put next to each other, since in Japan, the Epic **Akira's** are sold in boxed sets of three.

Margaret Clark writes the teaser for the back cover, and edits the "What Has Gone Before" summary, while her assistant works on the text pages that appear at the end of **Akira.** Together they spec the type for the three text items as well as the indicia, credits, price and cover information. They also spec type for any signs that appear within the artwork for the issue, and for the computer-like speech of the caretaker robots.

After the type is generated, it is given back to the Bullpen along with the cover mechanical and interior art pages for paste-up. The proofs and mechanicals are sent to the printer, as are Steve Oliff's color-coding disks. The Epic staff waits for the return of chromalins, as detailed in the last article.

After the chromalins are marked-up and returned to the separator, the separator makes the detailed corrections and, as discussed last month, the printer pulls "blues" on the book. The blues are also marked-up or given the go ahead, and **Akira** is printed.

The production of a single issue of **Akira** is complete. But the work on the issue will continue, with the Epic staff watching shipping dates and tracking the printing of the issue. Copies of the printed issue must later be tracked down, and mailed to all of the parties involved in its publishing. Finally, the issue is finished, and the next issue is well underway.

AKIRA: the movie
AN UPDATE

The English-language version of the animated film **AKIRA** will play in the following cities during the month of February:

SANTA CRUZ, CA
SASH MILL CINEMA
February 15–21
YELLOW SPRINGS, OH
LITTLE ART THEATER
February 18–20
SALT LAKE CITY, UT
CINEMA IN YOUR FACE
March 23–31
HONOLULU, HI
ACADEMY THEATER
April 20–21

Also, look for **AKIRA** in the following theaters during the month of March:
CHICAGO, IL: MUSIC BOX THEATER
CINCINNATI, OH: MOVIES REPERTORY CINEMA
LOUISVILLE, KY: VOGUE THEATER
AUSTIN, TX: DOBIE THEATER

KATSUHIRO OTOMO
writer/artist/director

YASUMITSU SUETAKE
chief assistant to Mr. Otomo

MAKOTO SHIOSAKI
SATOSHI TAKABATAKE
assistants to Mr. Otomo

HIROSHI HIRATA
designer • AKIRA calligraphy

AKIRA SAITO
designer • Kodansha edition

Kodansha Ltd

YOKO UMEZAWA
translation

KOICHI YURI
HISATAKA NISHITANI
editor • Kodansha edition

YUKA ANDO
editorial coordinator • Tokyo

NORIYUKI OKAZAKI
managing editor • New York

Epic Comics

JO DUFFY
executive editor

STEVE OLIFF
with the
OLYOPTICS COMPUTER CREW
computers

MICHAEL HIGGINS
editor

EDWARD LAZELLARI
production

MARIE JAVINS
assistant editor

MARGARET CLARK
editor

CARL POTTS
executive editor

The waters have receded from the city of Neo-Tokyo revealing the wounds below. Once gleaming skyscrapers lean at dizzying angles, their jagged, pitted facades gaping stupified at the sky. In the canyons of these buildings, surrounded by their rubble, huddle the cold, the hungry, the hurt, the dying — and the countless dead. For the dazed people left in Neo-Tokyo it is a daily struggle just to survive. But there are a few who are trying to do more than just survive. There is the gentle Lady Mikayo who has thrown open her temple doors to those who seek refuge. And in the west there is talk of a god-like figure who tends to the hungry and has been seen healing the injured—the Emperor Akira.

KATSUHIRO OTOMO'S

AKIRA

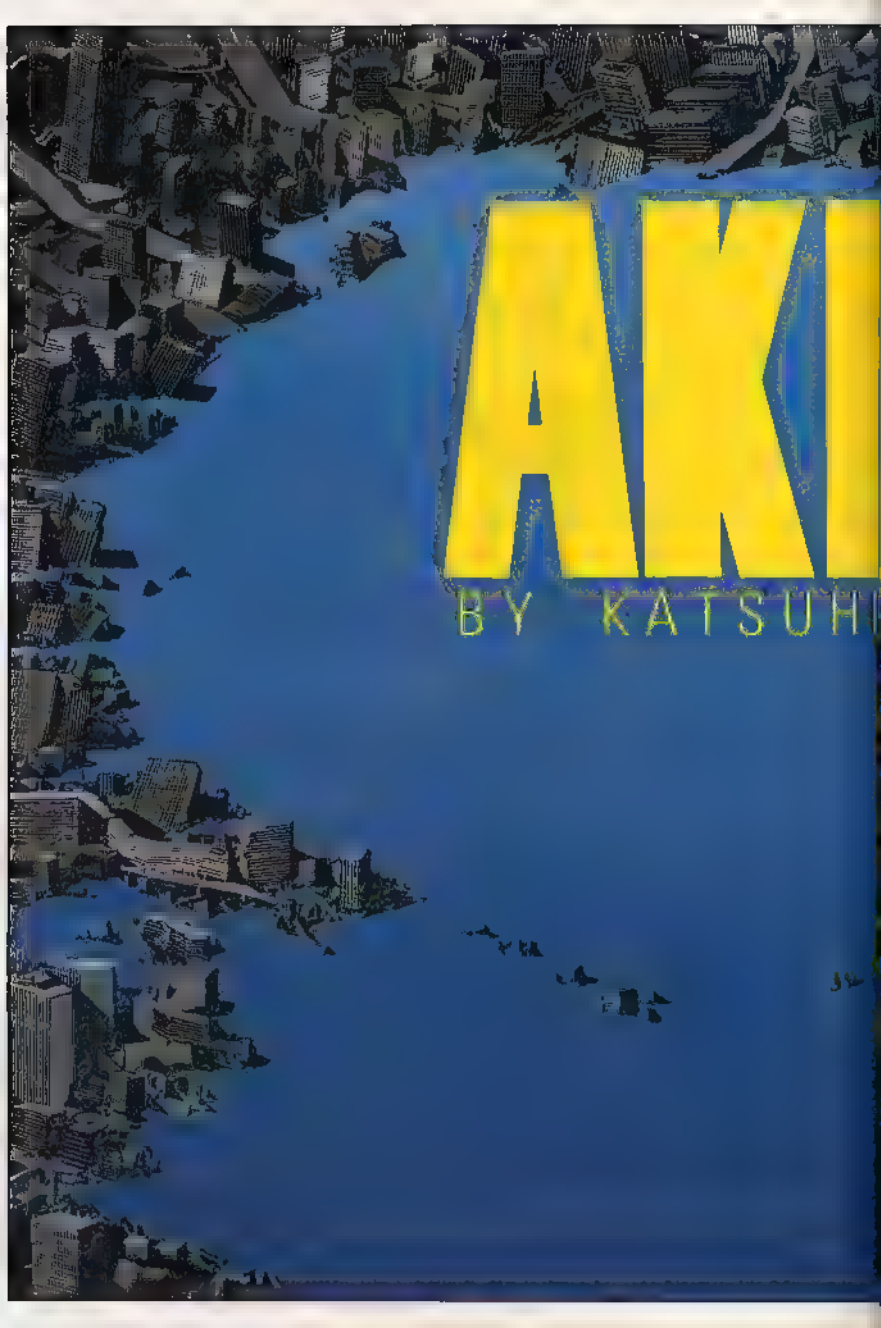
0 24885 23068 0

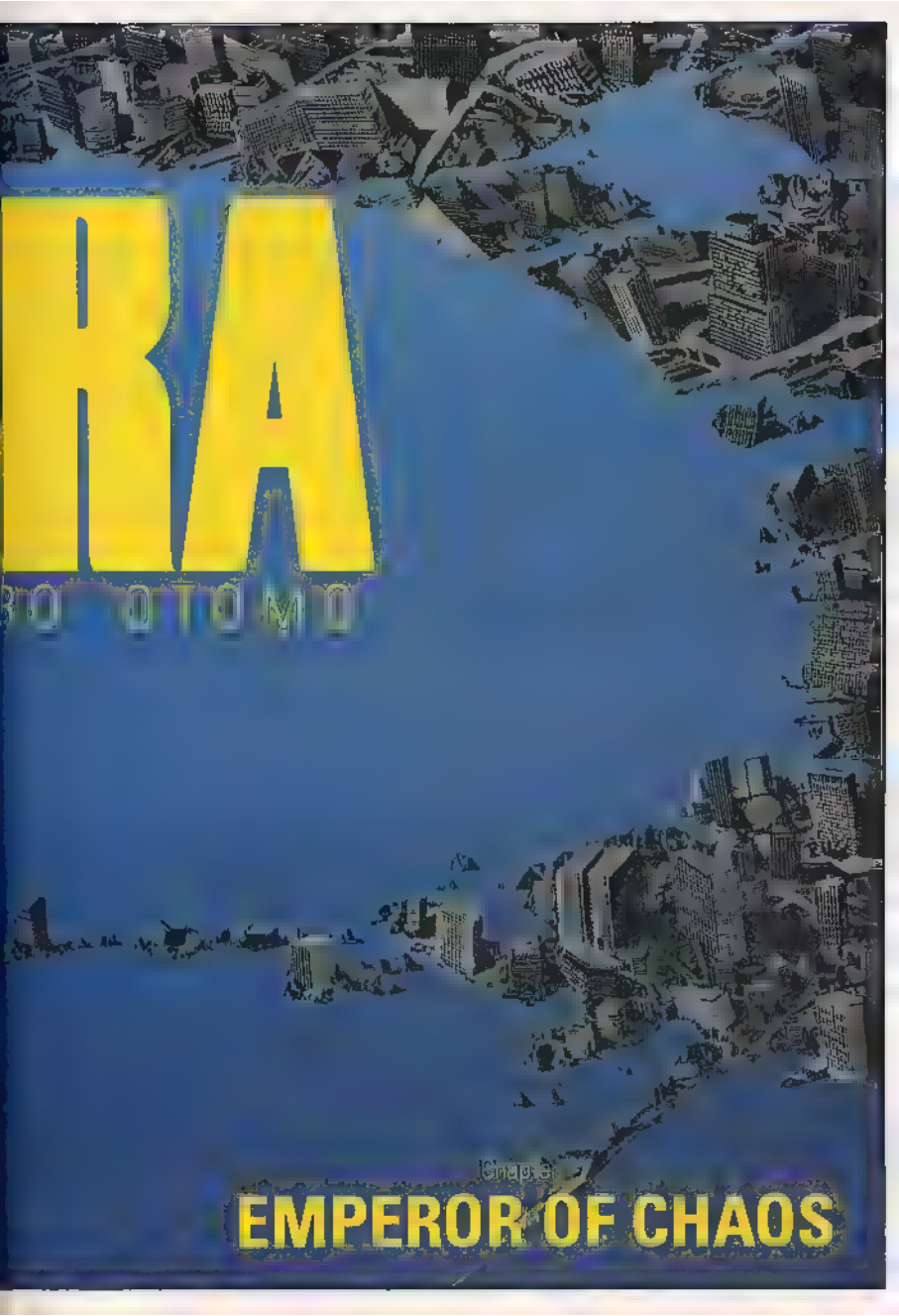
This scan produced by:

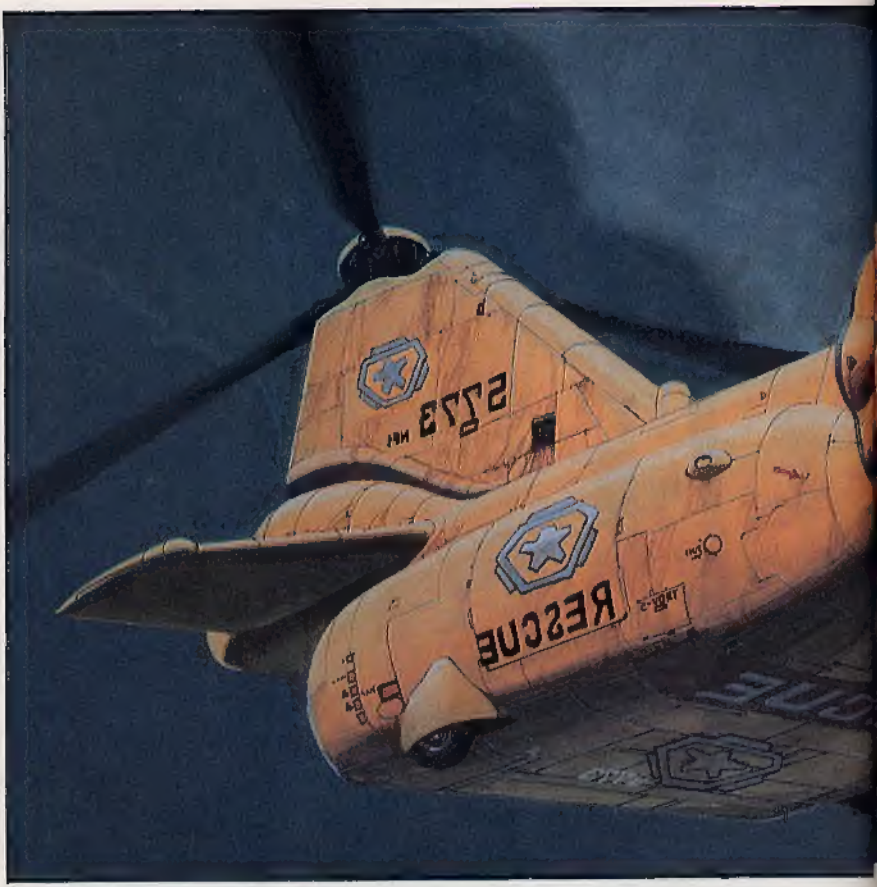
I love um

I buy um

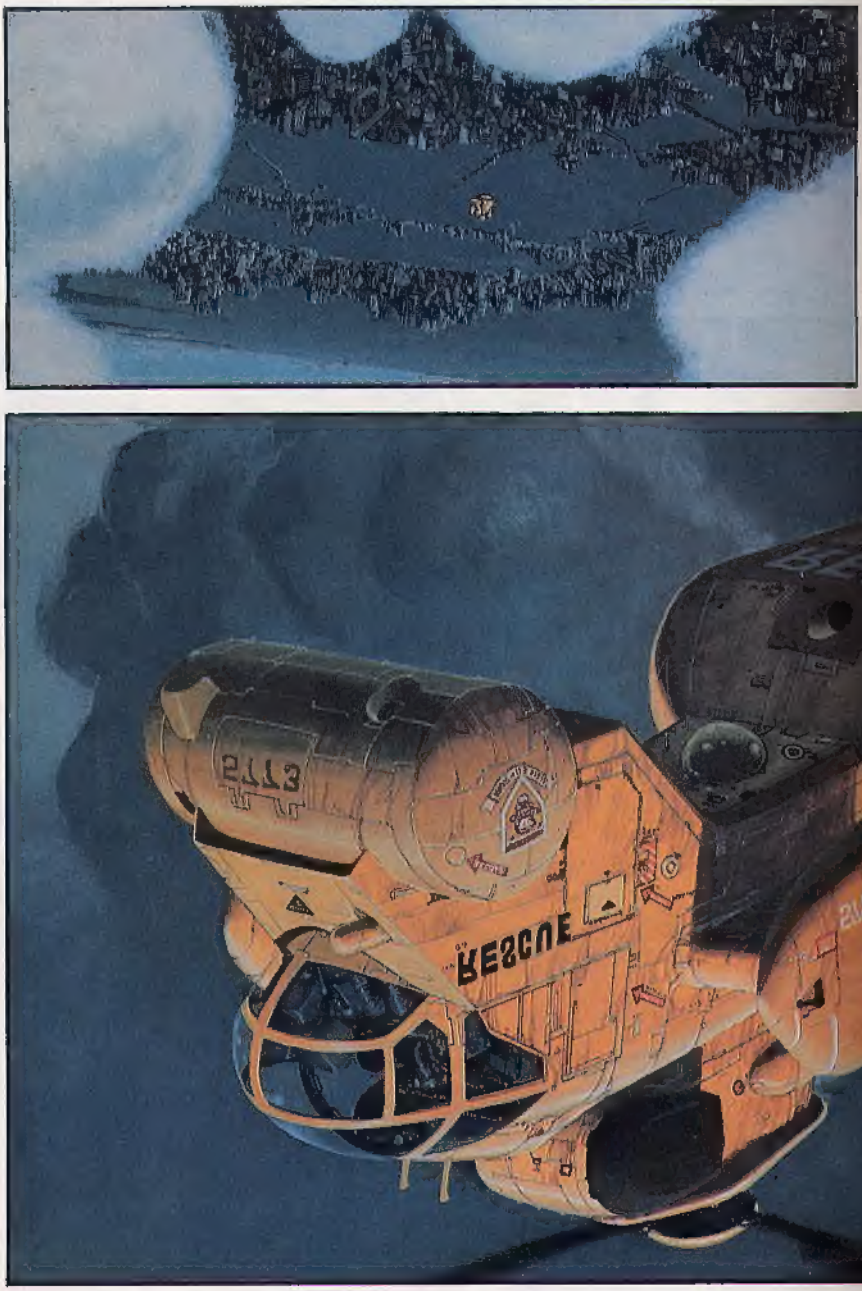
I preserve um

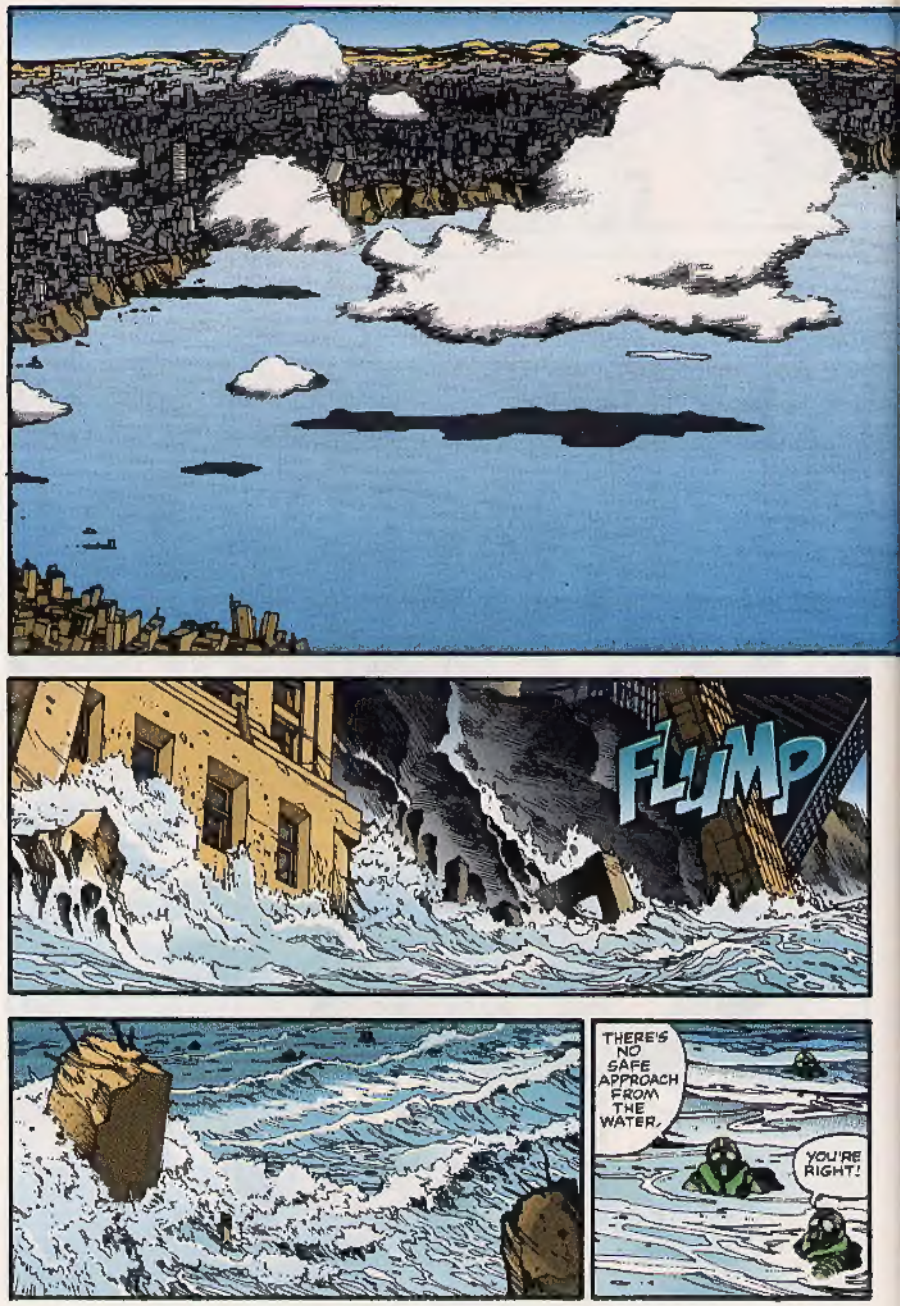

AKI
BY KATSUH


RA
Chapter
EMPEROR OF CHAOS


RESCUE

WE'RE JUST ABOUT THERE ... I CAN ALMOST MAKE OUT--


RESCUE


FLUMP
THERE'S NO SAFE APPROACH FROM THE WATER.
YOU'RE RIGHT!